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Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

General

Loan Exhibition of Pictures and Water-Colour Drawings

BY

William Charles Estall

November & December, 1908

ART GALLERY COMMITTEE, 1908.

THE RIGHT HONOURABLE THE LORD MAYOR,
Alderman EDWARD HOLT.

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Chairman of the Art Sub-Committee.

COUNCILLOR SIR THOMAS THORNHILL SHANN,
Chairman of the House Sub-Committee.

SIR WILLIAM HENRY TALBOT, *Town Clerk.*

The Exhibition will open to the Public

on Saturday, November 28th, 1908

and will close

towards Christmas, 1908

Hours of Opening:

Each Week Day from 10 a.m. to 9 p.m.

Sunday Afternoons, from 2-30 to 5 o'clock.

ADMISSION FREE.

William Charles Estall.

William Charles Estall was born in London, in May, 1857. Shortly afterwards his father accepted a business appointment in Manchester, where he became the chief art designer for the late Mr. James Lamb.

The son was educated at the Manchester Commercial School, under the Rev. John Henn. Very early he showed a proclivity for drawing, and began to sketch in the Manchester neighbourhood. He studied for a brief period at the School of Art, Cavendish Street, and later he attended a short course at the Slade School, London, under Professor Legros, and the present P.R.A., Sir E. J. Poynter.

His academic schooling was of the shortest, and soon he was a companion and fellow-worker with the group of Manchester landscape painters whose happy hunting grounds were the Conway Valley and the district around Dolgelley.

He spent about two years in Brittany, painting with Alexander Harrison; then about eighteen months in Bavaria. But his work shows little trace of these experiences. It was in Surrey, near Godal-

ming, and finally in Sussex, where he settled at Hardham, near Pulborough, that he found congenial subjects for his pencil and brush, and produced the works which gave him some distinction among the pastoralists in painting.

He loved the South Downs and the flat, marshy country, with its fine sky effects. It was his habit to record in pencil studies the changing aspects of the countryside, from dawn to dusk—not least when the mists were enveloping the flocks of sheep, softening the outlines of farm buildings and blurring the rays of the sun.

His friend, Arthur Tomson, who worked with him, wrote sympathetically of these scenes: "In the autumn, after the summer has told its story, an opalescent mist rises up from the Arun, wreathing the trees into new and fantastic shapes and investing with a fresh romance every object that it touches."

Estall's works are not widely known. They are somewhat restricted in range, both in regard to subject and treatment. He spent the later part of his short career quietly and lovingly studying the ways of man and beast in the placid agricultural life of Sussex. To a man of his temperament, the tranquil country is of perpetual interest. Like Richard Jefferies, he noted the evanescent changes

of colour, tone, and form in the things about him. Rain, wind, sunshine, passing clouds—all phenomena subtly changed for him the details of familiar scenes. He was wont to take his sketches home, and with the help of a well-trained memory, he would labour to reproduce in paint the fugitive hues and forms he had been studying.

His art was fastidious and reserved. He aimed at presenting the spirit of a scene rather than its material facts. He had a taste for decorative design, not imposed arbitrarily upon Nature, but selected from Nature's inexhaustible store, by his feeling for grace and beauty.

Estall first exhibited at the Manchester Royal Institution, about 1874. He became connected with the Manchester Academy of Art about 1877, first as a student, then as associate and member. Later he exhibited at the Royal Academy, the Grosvenor Gallery, the New English Art Club, and in the provinces.

On the ninth of December, 1897, he died suddenly, as he sat at table talking to his wife.

It is thought that Manchester will be interested in an exhibition of works by an artist who was so closely connected with the city, and whose art

discloses so much delicacy and refinement. His appeal was to a discerning few. He avoided the sensational, the obvious, the meretricious. On the crowded walls of a clamant exhibition, his pictures would be lost. But seen in unobtrusive surroundings they appeal to true observers of Nature.

CATALOGUE

Room No. 1

WILLIAM CHARLES ESTALL

Nos. 1 to 43

		£ s. d.
1	The Blackberry Gatherers *(Water Colour.)*	
2	The Turnip Field *(Water Colour.)*	
3	The Flock, near Danbury *(Water Colour.)*	
4	Landscape *(Pastel.)*	50 0 0
5	A Surrey Common *(Water Colour.)*	
6	Spring *(Water Colour.)*	

		£	s.	d.
7	Twilight	60	0	0
8	Landscape, with Trees	26	5	0
9	Cattle Piece—Evening Light			
10	Ducks and Geese	45	0	0
11	Landscape Study	30	0	0
12	Breton Well	150	0	0
13	Landscape with Horses			
14	Landscape with Sheep			
15	In the Shade	40	0	0
16	A Quiet Evening	30	0	0
17	The Sand Road			
18	Gorse, Little Common			
19	A Lane Scene	18	0	0
20	The Bridge *(Water Colour.)*	45	0	0
21	The Sheepfold *(Water Colour.)*			

		£	s.	d.
22	Landscape *(Water Colour.)*			
23	Landscape with Cattle	30	0	0
24	Landscape with Cows	40	0	0
25	Calves in a Lane	35	0	0
26	Landscape	20	0	0
27	Pigsty—Study	18	0	0
28	Calves Watering	40	0	0
29	Green Lane—Sheep	35	0	0
30	In the Country	30	0	0
31	Flock in the Fold *(Pastel.)*	50	0	0
32	A Morning Pastoral	20	0	0
33	The Flock	150	0	0
34	The Flock at Eventide *(Water Colour.)*	21	0	0
35	The Summer Moon	30	0	0

		£	s.	d.
36	Cattle at a Pool	35	0	0
37	Cut Corn *(Water Colour.)*			
38	The Hayfield *(Water Colour.)*	25	0	0
39	Through the Wood *(Water Colour.)*			
40	The Back of the Farm *(Water Colour.)*	25	0	0
41	Sheep on Common *(Water Colour.)*			
42	A March Day *(Water Colour.)*	25	0	0
43	Springtime *(Water Colour.)*			

Room No. 2

Nos. 44 to 91

		£	s.	d.
44	Landscape *(Water Colour.)*			
45	Moonshine *(Water Colour.)*	35	0	0
46	Frosty Morning *(Pastel.)*	25	0	0
47	Cattle under Trees	35	0	0
48	Pastoral	150	0	0
49	Late Autumn *(Pastel.)*	25	0	0
50	Figure with Sunshade—Study	15	0	0
51	Track by the Road *(Water Colour.)*	25	0	0
52	Pond with Cows	35	0	0
53	Moonlight			

		£	s.	d.
54	Making the Hayrick *(Water Colour.)*			
55	Elder Trees and Sheep *(Water Colour.)*	15	0	0
56	Landscape *(Water Colour.)*	10	0	0
57	Lambs Feeding *(Water Colour.)*			
58	Sheep Pasture near Bognor *(Water Colour.)*	25	0	0
59	The Village of Sedley *(Water Colour.)*	25	0	0
60	Evening *(Water Colour.)*			
61	The Sheepfold			
62	Landscape	55	0	0
63	Sheep Grazing *(Water Colour.)*	25	0	0
64	Landscape	15	0	0
65	A Summer Day	18	0	0

		£	s.	d.
66	Brown Horse *(Pastel.)*	25	0	0
67	Summer Pastures *(Water Colour.)*	21	0	0
68	Willows and Cows	50	0	0
69	Shepherd and Sheep in a Woody Glade	200	0	0
70	Orchard *(Water Colour.)*	90	0	0
71	Morning Pastoral	50	0	0
72	Valley of the Arun, Brittany			
73	By the River	120	0	0
74	One for Sorrow			
75	Landscape—Moonlight			
76	Flock in the Meadow *(Water Colour.)*	80	0	0
77	Landscape with Poplars	96	15	0
78	Sheep on a Down *(Water Colour.)*			
79	Sheep in Fold—Moonlight Effect			

		£	s.	d.
80	Moorland with Sheep—Mist Rising	200	0	0
81	The Arun	45	0	0
82	Sheep Grazing	50	0	0
83	The Young Moon	50	0	0
84	Morning	30	0	0
85	A Spring Pastoral			
86	Landscape with Sheep			
87	The Edge of the Forest (*Water Colour.*)			
88	Yorkshire Moors	60	0	0
89	Landscape			
90	The Gravel Pit, Danbury	12	0	0
91	Ducks and Geese (*Pastel.*)			

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